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SALE NUMBER 344

ETCHINGS COLOR PRINTS STIPPLE ENGRAVINGS MEZZOTINTS WOODCUTS ORIGINAL DRAWINGS

TO BE SOLD BY AUCTION

MONDAY AFTERNOON, DEC. 17TH, 1934

AT 2.15 O'CLOCK

PUBLIC EXHIBITION

THURSDAY AND FRIDAY, DEC. 13-14, 9-5 P. M.
SATURDAY, DEC. 15, 9-12:30
MONDAY, DEC. 17, 9 TO 11 A. M.

Galleries closing at 11 on Monday to prepare for the Auctioneer.

THE NEW GALLERY

J. C. MORGENTHAU & CO., INC.

23 WEST 47TH STREET NEW YORK CITY

TELEPHONE: BRYANT 9-6956

FOREWORD:

In the Miscellaneous Collection described in the following pages, will be found more than the usual number of unusual items among the prints and drawings. Coming from private sources, and mainly from one collection that has been in existence for a great many years, there comes to the Rooms such a fine pair as Bartolozzi's "Judgment of Paris" and "Venus attired by the Graces"; such an unusual pair as the two Hogarth items, and perhaps most interesting of all are the early pen Drawings of Whistler when a student at West Point, 1851-1854. Seymour Haden is well represented, with first states and good impressions and there are examples of Cameron, Pennell, Whistler, Buhot, Short, etc.

The French and English Acquatints in colors should be examined; a nice pair by Debucourt, an original impression of Barnard's Woodman, Lady Sheffield, and other fine mezzotints printed in color, etc.

The Drawings, both of the Early Masters and the later School, are of outstanding interest, a fine Turner, a Blake, an Ostade with the etching made from it, Homer Martin, Samuel Prout, David Cox, Max Rosenthal, Howard Pyle and Duvernet are among the most interesting.

Among the more miscellaneous items will be found a Spanish Miniature on ivory with the engraving made from it, a signed portrait of Gen. Grant, Persian Miniatures, Stothard's drawings for Chaucer's Canterbury Pilgrimage; a genuine Edouard Silhouette, an original Meyer copper, etc.

MRS. EDWARD TURNBULL.

ETCHINGS ENGRAVINGS DRAWINGS

COLOR PRINTS IN MEZZOTINT AND STIPPLE.

FRANCESCO BARTOLOZZI: 1727-1815.

1 SPRING: SUMMER: AUTUMN: WINTER. Young Women, seen at half length—after Wheatley and Westall. (4).
***Proofs: stipple engravings in contemporary coloring.**

2 BARTOLOZZI AFTER CIPRIANI. Knight and a lady escaping through a Forest Glade. Stipple in brown. **Proof.** 1785. Oval on Obl. 4to.

3 THE JUDGMENT OF PARIS. After Angelica Kauffmann, 1788. Oval on 4to.
***Fine original untrimmed impression, printed in brown. One of the most beautiful of the Eighteenth Century English stipples.**

4 VENUS ATTIRED BY THE GRACES: Companion stipple.
***A beautiful colored copy, original impression,** cut to the oval.

FRAMED STIPPLE ENGRAVINGS BY BARTOLOZZI.

5 ST. JAMES BEAUTY: ST. GILES BEAUTY. Half length in oval after Benwell. **Printed in brown, the flesh tinted. Sm. 4to. Framed (2). A well known and beautiful pair of stipple engravings.**

6 THE REVERIE. Stipple after Reynolds by **Thomas Cheeseman,** pupil of Bartolozzi. **Printed in brown.** Sm. 4to, 1792.

7 THE NEST OF CUPIDS. **Script letter proof. Printed in carmine.** Margins. 4to, framed.

8 HENRY AND EMMA. Seated in a woodland glade. Large 4to, framed. **Fine condition with full margins.** Lond. 1796.

9 DAMOS AND MUSIDORA: The lovely companion to the preceding in equally good condition. Framed.

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10 MARKET OF LOVE. London, 1795; **Large Paper.** Another impression printed in carmine a few years later, has margins. Oblong small 4to (2 pcs.)

11 THE EXALTED SOUL. The Duchess of Montrose. Drawn by herself, engraved in stipple by Bartolozzi. Folio, margin. Lond. 1798.

12 CAMILLA UNARMED BY CUPID. SAPPHO INSPIRED BY CUPID. Circular on 4to (2).
***First impressions (guaranteed): printed in carmine; in collector's condition.**

13 — "Love", "Harmony", "Liberality" **(Oval printed in carmine):** with "Sincerity" (carmine) and Felicity (brown), similar, after Angelica Kauffman. 8vo. (5 pcs.)

STIPPLE ENGRAVINGS.

14 MEYER (H.) AFTER LAWRENCE. Lady Leicester as "Hope" **India proof.** 1828. **WITH THE ORIGINAL COPPER PLATE OF THE ENGRAVER,** from which the print was taken. (2 pcs.)
*The original coppers are very rarely offered for sale.

15 NUTTER (W.) AFTER S. SHELLEY. Beatrice and Benedick. 4to, cut to plate line. Lond. 1799.

16 TRAITE DES NEGRES: L'Africain Hospitalier. Stipples by Rollet after **GEORGE MORLAND.** Folio, margins. **Companion pieces (2)**

17 STRUTT (JOSEPH) After Stothard. "The Intercepted Letter". Beautiful oval stipple on large paper. Lond. 1792.

18 — The same. Printed in brown. Margins.

19 THE CHOICE OF PENELOPE. (Ulysses). Folio, Lond. 1789. **Fine circular stipple on folio, attributed to Barnard.**

20 CHARLES V RESIGNING SPAIN TO PHILIP II. Handsome folio stipple by **Ryder after Westall.** Margin.

21 THE ANGLERS. Early oval stipple in brown. **Proof before letters.** Sm. folio.

MEZZOTINTS: BOTH PLAIN AND COLORED.
AQUATINTS: PLAIN AND COLORED.

22 BARNARD (W.) AFTER S. DRUMMOND. The Woodman. Lond. 1801. Large 4to framed.
***Original impression of this fine mezzotint printed in colors, and one of the great examples of color printing of the time. A FAMOUS PRINT.**

23 RHEAD (G. W.). Head of a Man. **Original mezzotint. SIGNED PROOF.** 4to.

24 TURNER (CHARLES). Portrait mezzotint, Anna Maria Tree. **Proof before all letters.** 4to. Framed.
*She was the first to sing Payne's "Home Sweet Home" (in the opera by him "Clari") in public.

25 — The same. With letters. Margins.

26 MEZZOTINT IN COLORS. "The Birthday" by Charles after Fanny Corbaux. 4to, showing margin line.

27 MRS. SCOTT MONCRIEFF. Mezzotint printed in colors. Half length. **ARTIST'S SIGNED PROOF.** By Jean Fontaine after Raeburn.

28 LADY SHEFFIELD. Mezzotint printed in colors. Full length in a yellow gown. **ARTIST'S SIGNED PROOF.** By Charles Bird after Gainsborough.

29 "THE MILKMAID." Folio, proof before letters. MEZZOTINT IN COLOR.

30 "MILKMAID RETURNING." Companion to the preceding.

31 AT THE COTTAGE DOOR. Proof before letters.

32 "LADY MULGRAVE," bust in oval, by Waltner after Gainsborough. Sm. 4to, signed proof.

33 "MOONLIGHT ON THE YARE." Signed proof by Stevenson after "Old Crome."

ACQUATINTS, MANY IN COLOR.

34 ENGLAND'S LAKE POETS. **Aquatints printed in color by Ackermann,** 1820-21, of the beautiful scenery of England's Lake Country, "Windermere," "Keswick," "Lowdore Fall" etc. Sm. 4to. in fine condition with margins. (24 pcs.)

35 THE RAINBOW. (Westminster Abbey from Battersea Marsh). Rainbow Effect View on the Thames, by R. Reeve after D. Cox. Sm. folio. **Aquatint printed in colors.** Full margins.

36 COLOR PRINTS: ETC. **Curiosities: "Playing at Skittles",** with printed rules. Acrobats **as the alphabet;** Coiffeur de la Comedie Francaise (abt 1759); **interesting costume head-dress;** Shakespeare's "Seven Ages" in the form of a Fan, **Stipple,** 1796; Scotch Washing. By **I. CRUIKSHANK. "First Hobby Horse," stipple, 1792.** (6).

37 — **PLAYING CARDS.** Colored etchings. 48 cards on an undivided sheet; curious double-headed, or double bodied with large caricature heads, perhaps early 19th century political caricatures. Sets of Aces, Tens, Kings, Queens, etc. Large 4to sheet. Fine condition.

38 — "Simplicity" Stipple after Reynolds, **colored;** "A Sibyl" **colored;** Child Venus rising from the sea, **colored mezzotint;** Marchand de Marrons, **colored lithograph.** Sm. 4to (4).

39 — LEWIS (J. F.) 1836. Mendicant Monks (Spanish Courtyard). Fine and scarce proof on India. **Colored.** Sm. folio.

TWO FRENCH 18th CENTURY AQUATINTS IN COLOR.

6 50 40 DEBUCOURT: "Passer payez". "La Toilette d'un Clerc de Procureur". Sm. folio, full margins (2). **VERY SCARCE.**

— 41 THE WANDERER. Aquatint in two tones. Signed proof, 1898 by E. R. Weiss.

— 42 REQUIEM, 1897. Woodcut on a gold ground. Signed proof by G. Gumper.

— 43 LE SOIR TRAGIQUE. Modernistic. Signed proof by E. R. Weiss, 1897.

— 44 THE POOL AT THE HILL. Signed proof by Art Seidel.

— 45 HILLSIDE FARM. EVENING. Monochrome in pale green. Signed proof by G. Kampmann.

3 - 46 THE TRAPPER'S LAST SHOT. **Colored engraving.** By Booth after Ranney, Western Art Union, 1850. Folio margins.

5 - 47 JAPANESE COLOR PRINTS. By **Kuniyoshi, Kunisada, etc.** Historical and battle scenes, heads. (24 pcs.).

1 50 48 RED BARN: Sketch in oils by a Swedish artist Eimar Andreu. 14x11. Framed.

2 50 49 CHINESE RICE PAPER DRAWINGS. Brocade portfolio. (7 pcs.) Groups of Fish (4), Ladies at their occupations (3). Sm. folio.

12 - 50 PERSIAN MANUSCRIPT WITH TWO MINIATURES. Mounted on 8 sheets, illuminated with gold and color.
***The miniatures show a youth with falcon, and a bearded man with tablet.**

2 - 51 FISHES: COLOR PLATES. Long series of handsome German Engraved plates **in color; others similar Phila., 1829, Colored lithographs by Julius Bien, etc. Obl. sm. folio, etc., cut to plate mark** 25 plates from U. S. Japan Expedition (89).

2 50 52 SILHOUETTES. A Gentleman, full length, by Edouart, **with his advt pasted on reverse,** 1828. A Lady seated writing at a tip-table, by Torond, London. About the same date. Sm. folio (2).
***Original examples of silhouettes are seldom offered.**

MISCELLANEOUS PRINTS INCLUDING AMERICANA.

3 - 53 BARRY (JAMES) 1741-1806. Presentation copy of his Monumental work of engravings, sewed. London, 1791. Includes "The Thames, or the Triumph of Navigation", "Grecian Harvest Home", "Pandora", "Elysium" etc. with descriptive text. Elephant 4to.

54 BARTOLOZZI AND OTHERS: Line and stipple, 18th Century by English, French and Italian engravers. "Reading Magdalen" and two others by Bartolozzi; "Madonna of the Chair" by Fontano; Canadians by Le Jeune; Coreggio's Madonna by **Edelinck;** etc. (14).

55 BUNYAN'S PILGRIM'S PROGRESS. Set of proofs in fine stipple by Jos. Strutt **after Thomas Stothard,** Lond. 1788, etc. Oval on small 4to. (14 pcs. instead of the usual 12).

56 CURRIER (N.) "Great Western Steamship—Bristol to N. Y." Original music sheet lithograph. Sm. 4to.

57 **ENGLISH ARTISTS.** Woodland path, **etching by "Old Crome";** "Penryn", "Tunbridge Wells", etc., **four original soft ground etchings by Samuel Prout,** 1810; Group in a walled court, **Lithotint by George Cattermole;** "Children in the Wood" after Benwell. (7).

58 FRAGONARD: RAJON. Young girl exalted by Love, **beautiful stipple after Fragonard;** "Amour Platonique" etching by Rajon. 4to (2).

59 GRANT: (GEN. U. S.—President). Engraved portrait bust in oval on large 4to, **with Gen. Grant's autograph signature, as general of the USA.**

60 HOLLAR (1652) AND OTHERS. Solomon's Temple, two views, and "Jerusalem", panoramic view; "The Annunciation" by H. Wierix; Heads of Animals by Huet, 1788; "Faggot Gatherer" by John Thomas Smith. (6).

61 LITHOGRAPHS: "The Satin Gown", after Terburg, **said to be the finest example of lithography;** "Dutch Patriot" after Rembrandt; **one of the finest lithographs known.** Folio (2).
***BOTH ARE PROOFS ON INDIA PAPER.**

62 MEZZOTINTS. "Dutch Cook Maid" by **James Watson** after Metzu; Rembrandt's "Rabbi" by **W. Strange;** "Grandfather of Sir Joshua Reynolds", by Samuel Okey. 1780 (later came to R. Island). Sm. folio (3).

63 COUSINS (H). Mezzotints, 4to proofs before Letters; The Young Shakespeare; the Young Milton (2).

64 THREE ETCHINGS. Chiswick Mall by Holloway and another (Signed proof before letters): Landscape by Field (3).

65 PORTRAITS, ETC. Miss Pond, mezzotint; Columbus, woodcut; Alma Tadema, mezzotint, etc. (5).

66 PILGRIM FATHERS (LANDING OF THE) Mezzotint, **India proof before letters;** Millet's "Gleaners" etched by Damman; "On Guard", Shepherd dogs, **signed proof by Courtry;** "Betrothal of Burns and Highland Mary"; **Mezzotint after Archer;** Paul Potter's "Bull" etched by Denon; Drevet's fine "Adam and Eve driven from Paradise". Folio (6).

67 PORTRAITS. Milton, **proof etching by Strang;** Mary Lamb, **Proofs by Arlent Edwards;** John Howard, mezzotint (4to) by W. Hincks, etc. (4to,) etc. (7).

68 VENUS AND ADONIS: Susanne au Bain; Danae; Kneeling Girl (in carmine) after Degas, etc., and other beautiful nudes. Folio and smaller (12).

69 VESTRIS (MDME). Lithograph portrait, which she presented to J. Knowles, Sep. 1847, framed with the autograph note of presentation. Sm. 4to, Framed.
She was unrivalled as an Opera Singer of the time.

70 VICTORIA'S MOTHER (QUEEN). Mezzotint portrait of the Duchess of Kent. Standing in a landscape. Folio, oval gilt frame.

ORIGINAL DRAWINGS

By well known English artists mainly: including French, American.

71 ABBEY (E. A.) Crayon drawing "Return of Uncle Sam"; two photogravure proofs after his paintings. All three signed. (3).

72 BARLOW (FRANCIS: 1650). Sepia and india-ink wash. Hunting Dog flushing wild Ducks. 6x8½. **Finished drawing, signed and dated 1689. The outstanding animal drawer of the time.**

73 BLAKE (WM. 1800). Sepia drawing touched with Chinese white 5½x4. Symbolical; Hour of the Crucifixion. The Storm.

74 BROWNE (G. H.—noted Sporting Artist) Water color, 12x18, "On Business". Two setters in a meadow.

75 COROT (CAMILLE). French 19th Century. Water color. 13x10. Village Church, wall and path under the trees. Signed (faint).

76 COROT: The Flute. Shepherd with flock under a tree. Moonlight. Watercolor 13½x10. Signed (faint). With Bocourt's etched portrait of Corot (2 pcs.)

77 COTMAN (J. B.—1850). Sepia wash drawing. 12½x17. "Naples, 1825" signed with initials. **An important finished drawing of the Bay of Naples by this distinguished English landscape artist.**

78 COTMAN. Tivoli, ruined Temple, gardens and distant view. 17x12½. Sepia wash initialled and dated 1826. **EQUALLY FINE.**

Drawings: Con.

79 COOPER (THOS. SYDNEY). Pencil and color wash drawing, 11½x15. Three sheep on a hill. **Fine example, signed.**

80 COOKE (E. W.): COX (DAVID). Mountain Stream in Wales (Cox), India ink wash 6x8½, mounted and signed on the card; "On the Vecht" (pencil); "French Fish Baskets" (water-colors), all by Cooke and signed (4 pcs.)

81 COX (DAVID) 1812. Two water-colors, companion pieces, 13x16. Baader Bridge, Wales, and Welch Mountains. Signed (faint) (2).

82 COX (DAVID): DUFFIELD (MARY). Two water colors 9x13, Bridge in Wales (Cox) signed; Still Life (Blue bowl and ivy) by Mary Duffield, signed. (2).

83 DUTTON (EMILY C.) 1881. Water color 11x7½. Highlander with Game and Dogs. Signed.

84 DUVERNEY (PAUL). Water color. 15x9. Street in Vieux Royat. With nice signed pres. inscription.

85 ENGLISH DRAWING UNSIGNED. Reminiscent of Kauffmann. Water-color 7½x12. Heads of a bearded man and two women. **Fine finished drawing.**

86 FIELDING (COPLEY): W. ENGELS. Water color and oil color sketch. Cottage N. Awe, Herts 7½x6, signed water color by Fielding; **early example;** and a small oil sketch nicely finished and signed by Engels of a Cavalry Officer leading a charge. (2).

87 FRANCIA (F. L. T.)—Master of Bonington. Water-color 6½x9. "Pres de Bruges". **FINE LITTLE DUTCH SCENE SIGNED AND DATED 1837.**

88 GAINSBOROUGH (THOMAS: 1750—attributed). English country scene in black and white crayon. 6½x9½, with "Thos. Gainsborough" in contemporary hand on reverse.

89 GAVARNI; attributed. Water color 8½x6. An outraged father addressing his daughter in rose-color who is smoking a pipe.

90 HOGARTH (WM., 1735). Who used colors for language. Two companion sketches in oils on heavy cardboard. Figures 9½x12. Signed "W. H." A servant and an old woman in a drunken dance. A lout approaching a sleeping old woman seated at a wall (2). **Typical of the gross uncultivated genius of the highest type, which Hogarth was.**

91 — Two small Drawings for bas-reliefs in India ink and warm sepia, attributed to Hogarth. 4x5 (2).

92 HANNAH (R.) ORIGINAL OF DR. HARVEY. Sepia wash 8x7. William Harvey explaining to King Charles I, the discovery of the circulation of the blood. **The drawing from which the engraving was made and an important original, which should be most interesting to doctors.**

93 HARDY (T. B.). Water color 9x13. English Coast scene. Signed.

94 HUNT (WM. HENRY). Exhibited at the Royal Academy. Watercolors 10x6 etc. Four of his series of peasant figures, signed with initials. Three Men and a Woman. (4).

95 ILLUMINATION. Specimen of modern illumination of 1862. Design for a window under an arch, done in the Moorish taste. Unsigned. Folio.

96 KAUFFMANN (ANGELICA). Attributed. India ink wash drawing 3x5. Apollo and two of the Muses. The original drawing and the stipple engraving made from it. (2).

97 LAMBERTS (G.). Water color 8½x12½. Street bridge, Amsterdam, 1817. **Fine early Dutch drawing** signed on the reverse **"G. Lamberts ad vivum del. Sept. 1817."**

98 LANDSEER (SIR EDWIN). Pencil drawing 8x12½. Landscape with ruined castle, on pink paper. With an interesting note by his father, John Landseer, artist, **"Edwin's first trial attempt when a little boy".**

99 LASSOUGIERE (T. G.). Original pastel portrait of Mdme Persiani, 14x10 with pres. inscrip. to her, signed; **TAGLIONI AND A DANCE PARTNER** orig. watercolor (unidentified) for the lithograph (2).

100 LUCAS OF BALTIMORE. Water color, 12x11. Signed. The letter. Lady in blue on a couch.

101 MARNY (P.). Water color, 7½x11. Signed. Paris, on the Seine, the Abside of Notre Dame seen beyond the Bridge. **Fine signed drawing.**

102 MARTIN (HOMER). Landscape sketch in oil colors on canvas 5x9. Sunset; wooded lake in a mountainous country. **NICE EXAMPLE.**

103 MAYER (LUIGI). Five pencil drawings. 7½x12. Signed. Scenes, Bulgaria, Stamboul, etc. Have been engraved. (5).

104 MITCHELL (EDWARD). "Lord Byron". Pencil sketch for the engraved portrait. 7½x6. Signed.

105 MITCHELL (HUTTON). Important Pastel drawing. 15x21. Friar's Crag; Derwentwater. **ONE OF THE MOST BEAUTIFUL SPOTS IN ENGLISH LAKE SCENERY.** Signed.

106 — Companion to the preceding. Near Cowfield, Sussex. "Autumn Gold," the sun striking through the thick woods on a cattle path. Signed. 15x21.

107 PROUT (SAMUEL: 1783-1852). Water color 13x10. Signed "S. P." Continental Lake, Castle and Boat. **Important example.**

108 — Water color, signed (initials) 11x9. Ruined Church wall with sculptures. Group of peasants.

109 — Two water color drawings 11x8, etc., one signed (initials). One of the Queen Eleanor Crosses: Ruins of a Cathedral. (2).

110 — Two Pencil Drawings 11x14, etc., signed (initials). "At Glastonbury". Entrance showing ancient window (2).

111 — Two Pencil Drawings, similar. "At Ide". "On Dartmoor" (2).

112 — Two Drawings: Pencil, 12x8, signed. "Church Tower, Devon"; and a charming small water color of Titian's Birthplace, at Cadore (2).

113 STOWE (F. E.). Water color 5½x12. River landscape, Sunset autumn. **VERY GOOD. Signed.**

114 STOWE (HARRIET BEECHER). Portrait Drawing. 13x9. India-ink wash. Half length seated, Unsigned. **FINE PORTRAIT.**

115 TENIERS (DAVID). Self-portrait, india ink and sepia 6x5. Half length.

116 TURNER (J. M. W.). Water color. **SIGNED.** 12x18. "At Brighton, 1829", title in ink in his hand. **This fine drawing bears Turner's hidden signature and the date on the tips of the wings of the gull. IMPORTANT.**

117 VERNET (HORACE). Water color. Signed. 15x12½. The Brigand. Kneeling at a rocky cavern at the bay: troops approaching through the distant mountain pass. **FINE ORIGINAL DRAWING IN RICH COLOR.**

118 WALTERS (G. S.). Two water colors, companions, 7x10. Coast Scenes, the Channel Islands, 1876. Signed and dated (2).

119 **JOHNSTON (GEORGE—Governor of a Southern State).** Original sepia portrait drawing, bust on a tablet, with an engraving of the same. Possibly Governor of Florida. Unsigned. 8vo (2).

120 **SPANISH MINIATURE ON IVORY:** Rafael del Riego. Spanish patriot. Original miniature on ivory; the engraving from it—**"from a miniature in the possession of John Bowring, Lond., 1823",** and 6-page monograph published by "Unique", Lond., 1823. (3 pcs.)

***Complete history of an early 19th century miniature is most unusual; the Miniature of this distinguished Spaniard is in the original frame.**

Drawings: Con.

4- 121 SHAKESPEARE'S BIRTHPLACE. Original crayon drawing by Tyrrell Cooper. 16x20. Framed.
*Showing the house as it really was before its restoration. **Interesting Shakespeare item.**

2- 122 **TRESHAM (HENRY).** Original sepia drawing of one of the portraits (for which he is best known), supposed to be Miss Byron, well known English Actress, of the early 19th Century. Half length, seated, curls, fichu and scoop hat. **A finished drawing.** 16x10.

2- 123 THREE DRAWINGS: English water-color of a Rescue party in the Swiss Alps about 1800; Sepia and wash drawing of Melrose Abbey; **BOTH SIGNED:** The Lone Duck small oil sketch by W. Hulk (3).

1 50 124 AN AMERICAN PIONEER. Small oil sketch (signed) of a Pioneer with a squirrel rifle signed W. Rodney, 7x5½.

FRAMED DRAWINGS.

3- 125 BROWNE (H. K.—"Phiz"). "Charity", **Orig. pencil drawing, circular.** Diam 6". **SIGNED "PHIZ".**
*Subject: Beggars at a gate, child bringing food.

5- 126 DARLEY (F. O. C.): HUNTINGTON (DANIEL). NASMYTH: KNAUS. Small original Drawing of each: "Hickory Tree", pencil by Huntington; "Lighthouse", pencil and wash by Darley, finished drawing; Girl seated, pen by Knaus; Ruined Castle, hill and river, exquisite signed pen and wash by **JAMES NASMYTH, 1840** (4).

3 50 127 FRENCH DRAWINGS BY VERNET, ETC. Fisherman and wife, pencil, by J. VERNET, **signed;** "The Awakening", a pretty nude, oval, 1825, pencil. Small (2).

2- 128 GUIDO RENI: Italian 16th C. Pencil drawing "Kneeling Saint" 7½x6; Portrait (finished pen) drawing of Sr. Fr. Leighton by T. de Thulstrupp; "Pygmalion & Galatea", engraving by Goltzius, 1593 (3).

8- 129 **MICHELANGELO.** Study of the torso of a man. **Original drawing.** 9x7. Framed.

1 50 130 MUCHA (ALPHONSE). Nymph crowned with purple iris. **Original water-color. SIGNED.** 1899. 12x9. Framed.

16- 131 PYLE (HOWARD). Orig. Pen Drawing, "The Bibliophile", 1901. Signed. 7½x5¾.

5- 132 ROSENTHAL (MAX). "Col. Geo. Washington". **Original pencil drawing for the mezzotint** (see reprod.) 12x9. **SIGNED.**

Drawings: Con.

133 VEDDER (ELIHU). **Original crayon and wash drawing** for the title of Poe's Raven, illustrated by Dore, with Stedman's comment. Signed. 15x12.

134 — DORE DRAWING. "As I pondered", Poe dreaming in his Library. **Original sepia and pen drawing BY DORE,** for Poe's Raven". 20x14. Framed.

135 — POE'S RAVEN. ILLUSTRATED BY DORE. Engravings. Large 4to, N. Y. 1884. In fine condition in the original box (worn) and dust wrapper.

***The book for which the preceding two lots were made.**

MASTER DRAWINGS BY ITALIAN, DUTCH AND FRENCH ARTISTS.

136 BOSCOLI OF FLORENCE. 1580. Sepia drawing. 8x5½. Two Sibyls. Full length figures. Note: "Purchased at Mr. Moore's sale, 1783".

137 CALLOT: Paris, 1628. Sepia landscape in miniature, party of Horsemen. **From the collections of Queen Christine of Sweden and Wm. Sharp.**

138 CARAVAGGIO (POLIDORO DA—known as Caldara). Rome 1525. Sepia wash, panoramic design for a bas-relief in which he shows Griffins, Dragons, and the carnivorous animals attacking bulls, deer, etc. "Polidoro" written in different ink near the margin. 12x31".

139 CLAUDE LORRAIN. 1650. Sepia and wash drawing, with date 1663, and "Claude". Seaport town, 7½x11.

***Fine and interesting example.**

140 DELLA BELLA (STEFANO). Florence-Paris 1650. Sepia and india-ink Wash. Design for a Fountain. 9x12, incorporating a figure of heroic size.

***From the collections of Sir Joshua Reynolds and William Sharp (see reverse).**

141 DUTCH MASTER. Man wearing a red cap and feather seated lighting a pipe. Rich early coloring of the 17th Century in oil colors. 8½x7. **Fine.**

142 GUERCINO: (Fr. Barbieri—Italian 1630). Sepia drawing 6x8. Five women and a child singing from a book on a stand.

143 OSTADE (ADRIAN VAN—Dutch 1650). Pen drawing 5x7. Ostade's **original drawing for the etching which critics consider his most important plate, "The Feast under the Vine Arbor".** Accompanying it is a German volume of 38 reproductions of Ostade's etchings, including the above.

144 PARMIGIANO (F.—Rome, 1585). Sepia wash drawing 8x4. Figure of a woman saint with attributes. Note: **Purchased at Mr. Hillier's sale, 1784.**

Drawings: Con.

12 — 145 REMBRANDT. Dutch 1645. Pencil Drawing 5x4. Christ seated with the Doctors. Signature and Date (faint) 1642. **IMPORTANT.**

4 50 146 RUBENS (PETER PAUL. Flemish, 1600). India ink drawing 6x4½. Study for the portrait of a lady, half length.

9 — 147 ZUCCARELLI. Florence-England 1773. Red crayon 9x7. Woman, oriental costume, holding a child.

3 — 148 THREE UNSIGNED DRAWINGS. ITALIAN SCHOOL. 13x10, etc. A Doge of Venice, sepia; Large head of a bearded Saint; a Prophet seated; both in red crayon. (3 pcs., 17th Century).

3 — 149 DUTCH SCHOOL: **Four original drawings.** "Cow resting" by Kobell (pencil); Rysback: Sculpture of a man (pen & wash); **Signed Blomaert** "Angel appearing to the Shepherds"; "Youth in Armor", unknown. Some with collector's marks (4).

2 — 150 ENGLISH: NINETEENTH CENTURY. Herdboy watering a donkey; "Brothers", Five Trenchermen, **red chalk;** Ten original drawings. **Nice Group** (7).

3 — 151 THREE ENGLISH SCHOOL DRAWINGS. "Minerva", abt. 1780; Hayter: "Meg Merrilees", 1826, signed; Three Ram's heads beautifully drawn on rough paper in black and white crayon, **attributed to Morland, signed G. M.** (3).

— 152 FRENCH DRAWINGS: Apollo & Diana; Hercules with Hounds of Hell **by Fr. Baitard,** born 1670. **MAN,** red crayon (3).

7 — 153 ITALIAN DRAWINGS: Torture, School of de Ribera, **pen and red chalk;** Two figures of the Veronese School; Two pen drawings by Ricci; and an early Baldi of the Bolognese School in pen and sepia, of a kneeling Saint (6).

FRAMED DRAWINGS AND ENGRAVINGS, AND A PAINTING.

CAMILLE DUPREY: French Artist.

7 50 154 NORMANDY: THE CHURCH BY THE SEA. Painting on canvas. Signed. 22x36. Fisherwomen finding clams on the shore, a long reach of ever changing-colored sea, and to the left the old square Norman tower of the Church.

12 — 155 KENT (ROCKWELL). Orig. Woodcut "Ambition", **signed proof.**

16 — 156 CHAUCER'S CANTERBURY PILGRIMAGE. Stothard's pen sketches for his Drawing; Panoramic engraving by Schiavonetti after Stothard (long folio, framed); Hooper's Color Drawings of the 23 tellers of the 24 Tales (pamphlet, 4pp 4to); Carey's "Description of the procession painted by Stothard", with his pres. inscrip. to The Duke of Hamilton, 12mo, pp 77, Lond. 1808. (4 pcs.).

***An interesting and complete historical series. The original pen drawings (13 sheets) by Stothard with authentication, 4x6, are bound in vellum.**

157 BAUER (JOHANN WM., 1600-1641). Six engraved plates from his "Metamorphoses of Ovid", **his best work.** Sm. folio, framed. All famous subjects: Silenus, The Boar Hunt, Atalanta & Meleager, "Cephalus & Procris", etc. (6).

158 CLAUD LORRAIN (1600-1682). "Stormy Seacoast, Sunset". **Orig. etching.** R. D. 7. **Fine condition, margins, collector's mark.**

159 OSTADE: VAN VLIET: Four etchings: "Beggars" by Van Vliet (about 1640), **a noted disciple of Rembrandt;** Three men smoking and drinking at a fire place; Peasants meeting (Woman and 2 men). **Original, margins** (4).

160 REMBRANDT. Two etchings, original. Bearded man, hand to flat velvet cap, the torso lightly etched. **B. 259;** Bust of a youth, shock hair, open mouth, **B. 13** (2).

ETCHINGS.

161 APPIAN. **Etching on satin.** Woodland scene and stream. 4to. Signed on the plate.

162 BRUNET DEBAINES (A.). "Hotel Dieu". **Original etching, 1872.** Folio, india proof, signed on the plate.

163 **CHATEAU THIERRY.** Etching after Rickatson. Oblong 4to. **Proof on Japan paper signed by both artists.**

*Fine condition. A subject which of necessity is most interesting to many young men of the Great War, 1918.

164 BACHER (OTTO H.—American etcher, pupil of Whistler) "Schwabelweiss". Charming small original etching, 1879. **Signed on the plate.**

165 — Venice, 1860. Drypoint. **Signed on the plate.**

166 — "Aug Stauf-a-Bruck, 1879". **Original, signed on the plate.**

167 BUHOT (FELIX). The Cabstand. Original etching. **The first printing before the plate was cut. Signed on the plate.**

168 — A la Place Breda. Etching and drypoint. **Signed on the plate.**

169 — A Priest, snowy day. Etching, after Vibert. Japan paper proof, **signed on the plate.**

170 CAMERON (D. Y.). A Norman Village. **Original etching, signed on the plate.**

171 CHASE (W. M.). Court Jester, **original etching;** "Fisherman" by Callahan, "At a bookstall" **(nice etching); "Winter",** H. Hamilton (4).

Etchings: Con.

172 DAUBIGNY (CH.). "Le Printemps", "Soleil Couchant". **Original etchings, india proofs.** Signed on the plate. With 2 others, one a proof (4).

173 ETCHINGS: **Japan Vellum proofs on large paper.** Jerome's "Rembrandt" and "Guard House in Cairo" by Rajon; "The Brothers Van de Velde" after Meisonnier (3).

174 BROWN (MATHER—Early American Artist). Original soft ground etching, "A Knight leading a Charge". Sm. folio signed on the plate.

*An extremely rare example of the art by an American.

175 ETCHINGS. SIGNED PROOFS. Rajon's "Virgin", **first state;** A portrait head by him; "Alarmed" (Lomax) **trial proof;** "The Kiln" by Macbeth; **CHAUCER'S TABARD INN,** by Percy Thomas; The Skipper and his daughter, (H. Herkomer) (6).

176 ETCHINGS (SIX ORIGINAL). On the River, Antwerp, by **Samuel Colman;** Mill, Valley, Stream, 1878, **by C. Miller;** Haarlem **by Lalanne,** etc. (6).

177 — SIX ETCHINGS. "Friday" after Dendy Sadler; "Lancaster" by David Law; "Old Cheyne Walk" by Arthur Severn, etc. (6).

178 — SIX ETCHINGS. Ox-Cart by Thos. Moran; "Tour de Montalban, Amsterdam" (Lalanne); etc. (6).

179 — SIX ETCHINGS. "Sunset" by Henry Farrer; "Fishing" by C. W. Stetson **(American etcher); "Quarantine, N. Y."** by Henry Farrer; Montalba Tower Seville (lith), from which the Old Madison Sq. Tower was copied; etc. (6).

180 — SIX ETCHINGS. Paris, Demolition, by Taiee, 1869, etc. (6).

181 — TEN ETCHINGS: France: village street, flock of sheep (Cole); Landscape with sheep, (Smillie after Jacque); "In the Field" by Orlik, etc. (10).

182 — TEN ETCHINGS. "An Old Hanse Town" (Haig); Venetian Fishing Boats **by Clara Montalba;** Breton Peasant **by G. W. Rhead,** etc. (10).

183 — TEN ETCHINGS by Flameng, Orlik, Lewis, Brunet Debaines, etc. (10).

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184 ETCHINGS PRINTED IN COLORS. Complete set of the "Sports of Love" in Six etchings (and Title) by W. M. CRAIG. Sm. 4to (7 pcs.)

185 ETCHING ON STONE. 1811 Woodland scene by Rd. Corbould. Sm. folio. Signed on the plate.

*The forerunner of Lithography. SCARCE.

186 GOYA (FRANCISCO). Que Guerrero. Original etching & drypoint.

187 — Moenippus. After Velasquez. Etching. Signed on the plate.

188 JOHNSON (T. J.). Portrait etching, S. P. Avery, President Grolier Club, N. Y. Signed proof etching on India paper, 1903. With pres. inscrip. to Geo. H. Boughton.

189 FOCILLON (J.). "A Wayside Halt" (Scouts at twilight). Sm. folio. **Original etching and drypoint, with pres. inscription signed.**

190 FOSTER (BIRKET). **Original etching. Rare. Girls dipping water from a stream.** Folio.

191 — "Old English Mill", and three India proof Etchings of the few made by Birket Foster (4).

192 FORRESTAN (G. A., 1900). Stratford Church, on the Avon. **Japan vellum proof with remarque of Shakespeare signed by the artist. Obl. folio.**

SIR F. SEYMOUR HADEN. English 1818-1910.

193 OLD CHELSEA OUT OF WHISTLER'S WINDOW. Painter etching. Fine impression on ribbed paper, 1863.
***The first state; very rare.**

194 BATTERSEA BRIDGE. FIRST STATE. Zinc plate etching, with pres. inscription and signature on the plate.

195 COWDRAY (with Geese). Orig. etching, pub. by Virtue & Co.

196 DUSTY MILLER. Original etching. FIRST PUBLISHED STATE. On soft Japan paper, signed on the plate.

197 GRIM SPAIN (town and walls of Burgos). Only state. On soft Japan paper, signed on the plate.

198 HORSLEY'S HOUSE AT WILLESLEY. H. 99. Very fine rich SIGNED PROOF OF THE FIRST STATE.

199 KEW SIDE. On soft Japan paper, slightly foxed. Signed on the plate.

200 THE MILL WHEEL. 3rd State. On thick soft paper. Signed on the plate.

201 THE MOAT HOUSE. 2nd State. On thin Japan paper. Signed on the plate.

202 MOUNT'S BAY. Soft Japan paper, signed on the plate.

203 OLD CHELSEA. Out of Whistler's Window. Beautiful proof on fine old paper, signed on the plate.

Haden: Con.

2 — 204 On THE DART. Devon. "From Nature". Signed on the plate. 4to. Beautifully printed in brown with soft effect as a mezzotint.

5 — 205 ON THE TEST. Only published state on soft Japan paper. Signed on the plate.

2 — 206 PURFLEET. 2nd State. On fine old paper, few fox marks. Signed on the plate.

5 — 207 THE THREE SISTERS (trees). Beautiful proof on thick paper. Signed on the plate. **SECOND STATE.**

4 50 208 BY TWICKENHAM. On Dutch paper, signed on the plate.

3 50 209 THE SAME. On brown toned paper.

2 50 210 BRIG AT ANCHOR. Dated 1870. Signed on the plate.

5 50 211 THREE ETCHINGS. VERY EARLY, 1851, etc. **ENGLISH COTTAGE. SISTERS. TIRED GIRL WITH WATER PITCHER.** Small early originals, signed on the plates (3). With a curious water color on net stretched on Academy board entitled "A Woodland Mirror" (it was packed with a number of these Haden etchings when purchased by the owner, years ago, who supposed it to be a Haden water color) (4 pcs.).

2 — 212 WATER MEADOW. Passing shower. Fine impression on thick paper.

7 — 213 WINDMILL HILL. Rich proof OF THE FIRST STATE on old paper. Slightly foxed.

3 50 214 YE COMPLEAT ANGLER. Only published state. Fine impression on old paper. Signed on the plate.

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2 50 215 JACKSON (F. ERNEST). Church of St. Riquier, Chartres. 1914. Lithograph. No. 3 of 50 copies. **Scarce proof signed by the artist,** with accompanying letter from the Senefelder Club, London.

2 — 216 JACQUE (CH.). "Halt at the Inn". **India proof etching. 1849.**

3 50 217 JONGKIND'S "ANVERS". 1868. **Original etching. Japan paper proof.**

3 — 218 HAIG (AXEL H.). Santiago: Portico de la Gloria. 1905. **Original etching, signed artist's proof of one of his best Spanish subjects —the beautiful sculptured doorways and arches. Framed.**

4 50 219 — BURGOS: SOUTH AISLE LOOKING WEST. Folio. **A very fine signed artist's proof.**

220 LALANNE (MAXIME). Buzeval, Villers, etc. 4 original etchings, **two are india proofs.** Sm. folio (4).

221 LAW (DAVID). "Night Scene, East London", "The Pass of Bealnam-bo". Etchings. 4to (2).

222 LEGROS (ALPHONSE). Self-portrait, half length. An unusually beautiful drypoint. Sm. folio, slightly toned paper.

223 — Banks of the Somme near Amiens. Original etching, on thick soft handmade paper. Initialled on the plate.

224 — Peasants gathering faggots. Original etching.

225 — Death and the Woodcutter—a famous plate: Charity. Original etchings, signed on the plate (2).

226 — Pastorals on Eight Sheets. 12 Original etchings signed or initialled on the plates. (8).

227 MEISONNIER'S **"Le Sergeant Rapporteur".** VERY FINE CHINA PROOF LAID INTO PLATE PAPER OF THIS MINIATURE ETCHING.

228 MERYON (C.). L'Abside Notre Dame. Reprint (2).

229 MESDAG (H. W.). The Collision (sailing boats). Rare Drypoint, margins, by this distinguished Dutch Artist, initialled on the plate.

230 — Wharf scene, boats, freight, etc. Etching. Signed on the plate, 1888. Framed, no glass.

231 MILLET (J. F.). Peasant woman seated carding wool. Original etching, margins. Supposed to be an UNKNOWN PROOF.

232 PARISH (STEPHEN). Trenton, N. J., winter scene on the river; River shipping; two charming small original etchings (2).

233 PLATT (C. A.), Old Boat House, Gloucester, Mass., 1881. **Original small etching, margins. Signed on the plate.**

234 PIRANESI (F.). The Pantheon. Folio. **VERY FINE ORIGINAL IMPRESSION. MARGINS.**

235 PENNELL (JOSEPH). Porch Gate, St. Mary the Virgins, Oxford. Original etching, 1884. Signed on the plate.

236 — By the Law Courts, on the Strand. Original etching. Signed proof, and title pencilled also.

237 — Scene with Fishing Boat. Original lithograph, signed on the plate. Very delicate, large paper.

238 ROBINSON (E. W.). English Cottage scenes (2). Original etchings, 1874. Proofs before letters on India paper (2).

239 RODIN (AUGUSTE). Portrait etching of Antonin PROUST. Head. Rare, one of the few etchings by the Sculptor.

240 **SANDBY (PAUL).** Soft ground etching and aquatint. Prize ring in the open air with three contests going on in view of a huge crowd under the trees. In brown tints. 4to.

241 SHERBORNE (C. W.). Battersea Bridge and Swan Tavern. Original etching on soft Japan paper, signed on the plate.

242 SHORT (SIR FRANK). Original etching, initialled on the plate. River town and Cathedral.

243 STRANG (WM.). Self-portrait, **etching;** signed on the plate, 1895. Portrait of J. B. Clark, etcher. **Signed proof by Strang,** 1891 (2).

244 — The Mother. Original etching printed in brown, signed on the plate, 1884.

245 — Two etchings by Strang. "Taking of Lungtungpen" (Kipling); "Watching the Children", 1885, both signed on the plate (2).

246 WAITE (W. B.). CONSTANTINOPLE AND THE GOLDEN HORN. Showing the Seraglio, and S. Sofia. Artist's signed proof etching. Folio. Framed, no glass.

DRAWINGS AND ETCHINGS BY WHISTLER.

Five Early Pen Drawings by Whistler.

247 WHISTLER (J. McN.). "A Real Swell—a West Pointer". Original pen sketch 8½x5½. The title as above, written on by him.

***This and the four following lots are extremely interesting drawings done by Whistler when a student at West Point 1851-1854.** They are vouched for by the owner, who will give his guarantee. **It will be recalled that Whistler was discharged from West Point on account of the erratic character of his military scale drawings.**

248 — **"U. S. M. DRAGOON".** Pen sketch 7x7.

249 — "DONT CARE A DAMN". Pen sketch of an Officer. 8x6.

250 — Pen sketch. Man seated in a **rocking** chair (which please note) by a small table, with bottle and glasses. He holds up a glass of wine.

251 — **"PARTY GOING THE WHITE HOG. POPULAR OUTBURST FOLLOWING THEM UP". Pen sketch.** 7x8.

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252 **CHELSEA (BRIDGE AND BOATS). ORIGINAL ETCHING** on fine old paper, SIGNED WITH THE BUTTERFLY.

253 **CHELSEA,** pub. by Virtue & Co. Signed with the butterfly.

254 **CHELSEA.** The same. **LARGE PAPER.**

255 **BILLINGSGATE.** Original etching. Signed on the plate.

256 WAY (T. R.). Portrait of Whistler. Half length. **THE FINE PORTRAIT BEAUTIFULLY PRINTED ON FINE OLD PAPER,** and initialled on the plate. Lithograph.

257 MENPES (M.). Portrait of Whistler. Head. **ORIGINAL ETCHING,** signed proof by Menpes. RARE.

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